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THE UNIVERSITY  
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**BULLETIN  
OF THE  
CENTER FOR  
CHILDREN'S  
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS



## EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR. A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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# Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 23

October, 1969

Number 2

## *New Titles for Children and Young People*

Ardizzone, Edward. Tim to the Lighthouse. Walck, 1968. 46p. illus. \$4.

R  
2-3 Always heroic, Tim outwits some brawny criminals with the help of his friends in another delightfully understated story. Having been taken by their elderly friend Captain McFee to visit the lighthouse and its staff of two, Tim, Charlotte, and Ginger each separately notice and are alarmed by the absence, one stormy night, of the lighthouse beam. Captain McFee takes the children out and then goes off for the coastguards. Naturally, the brave youngsters save the day, a performance (as usual) just this side of credibility. The bland style and the fetching illustrations add appeal to a derring-do tale with a dramatic setting.

Babbitt, Natalie. The Search for Delicious. Farrar, 1969. 167p. illus. \$3.95.

Ad  
4-6 A fanciful tale of a quest and a kingdom, of age-old dwarves and a child mermaid, and particularly of the efforts of a boy courier to save his country. When the Prime Minister (DeCree) is making up a dictionary he gets stuck at "D" ("Affectionate is your dog. Bulky is . . . Calamitous is . . . Delicious is . . ."). Nobody can agree on what is most delicious, so young Gaylen is sent to poll the inhabitants of a small kingdom; he finds that an aspirant for the throne, the wicked Hemlock, has been riding before him, spreading dissension; the dissension leads to war. Gaylen saves his cause by the return of a magic whistle to a mermaid who breaks a dam that Hemlock has built so that a thirsty people would surrender. The style is light and pleasant, the humor minimal; the fantasy and romance are smoothly blended, but the tale moves slowly; although some of the discussion about the search for Delicious occurs throughout the story, most of it is concentrated at the beginning and the end, so that it seems merely an amusing idea that serves as a rather contrived framework for the romantic fantasy.

Baker, Michael. The Mountain and the Summer Stars; An Old Tale Newly Ended; illus. by Erika Weihs. Harcourt, 1968. 124p. \$3.95.

Ad  
5-7 A new version of the Welsh legend about the wedding of a mortal to a beautiful maiden who rises from the lake and is doomed to return if her husband should strike her three times. Thus has Myfanwy gone from her grieving husband and her three half-mortal sons; this is the story of one son's determination to bring his mother back from the Mountain Folk to live on earth again. He goes with the girl who is to be his wife to the Land Under the Mountain and finds his mother; the story ends, many

years later, with all of them departing on a mystical journey to the Region of the Summer Stars. The writing is low-keyed, in places lyrical; the pace is slow, the blending of realism and fantasy smooth. The book should appeal to readers who enjoy the genre although the sedate tone and romantic cast are unalloyed. The illustrations are black and white, almost harsh in mood.

Bendick, Jeanne. Why Can't I? written and illus. by Jeanne Bendick. McGraw-Hill, 1969. 48p. \$3.95.

M  
2-4 A bird can fly. Why can't you? You are too heavy and you don't have wings. But you have hands, and think of all that you are able to do with them. Why can't you see in the dark as a cat does? Cats don't need light to see and their whiskers guide them; you can see better in the daylight, however, and you can put lights on at night . . . et cetera. This is the pattern: an explanation of why certain creatures can do things a human can't and a note of consolation that follows. Although this is mildly interesting as an introduction to comparative physiology, it is really only a random assembling of biological facts. Not as substantial as Bendick's usual work.

Bishop, Elizabeth. The Ballad of the Burglar of Babylon; woodcuts by Ann Grifalconi. Farrar, 1968. 36p. \$3.95.

NR  
6- Based on an incident that happened in Rio de Janeiro (part of the material taken from newspaper accounts) and that was watched by the author through binoculars, this is the story in verse of the hunt for a criminal in the slums of the city. "Micuçu was a burglar and killer/ An enemy of society/ He had escaped three times/ From the worst penitentiary." Sentenced for life, Micuçu escapes and hides on the hill of Babylon (a coastal slum area) choosing one night of life before he is caught; in the morning light he is spotted and killed by a soldier. The poetry is often forced and halting, the rhyme sacrificed to expediency; the illustrations are stark, dramatic woodcuts. The effect is that of a book for quite young children, but neither the subject nor the modd is likely to appeal to them, and the most effective aspect, the picture of the Rio hills crowded with slums, is subtle and more apt to be perceived by older readers.

Braude, Michael. Ronald Learns about College Teaching; illus. by Howard E. Lindberg. Denison, 1968. 31p. \$3.09.

NR  
4-6 An oversize book with large print, a few black and white photographs of college scenes, and pedestrian illustrations. For the few middle-grades elementary school students who are interested enough in an academic career to read about it, this is a poor choice. The fictional framework adds nothing in the way of either information or dignity, and seems wholly contrived; the writing style is awkward, with not infrequent errors and a repeated presentation of facts in the guise of dialogue.

Brecht, Edith. The Little Fox; illus. by Joan Sandin. Lippincott, 1968. 60p. Trade ed. \$2.95; Library ed. \$2.82 net.

Ad  
3-5 The story of an Amish boy, illustrated by pictures reminiscent of—although not as deft as—the work of Leonard Everett Fisher. Old Slim Simpson had been living in the deserted chicken house for the summer;

now, with cold weather coming he would have to go south. What, Benjy wondered, would happen to the little pet fox that Slim was leaving in his care? The fox disappeared for a time, but when spring came again, there she was with a litter to greet Slim and delight Benjy. The plot is modest, most of the attraction of the book being in the Amish setting: the clothes, the cooking, the family patterns and the turn of speech.

Briggs, Peter. Science Ship; A Voyage Aboard the Discoverer. Simon and Schuster, 1969. 128p. illus. \$3.95.

R  
6-10 A report on three weeks spent aboard an oceanographic research vessel, the Discoverer, run by the U.S. Coast and Geodetic Survey. Informal and informative, the text (in diary form) describes the equipment aboard ship—especially the centralized computer system—and the ways in which information is obtained. Interesting material in itself, and another testament to the overlapping of scientific disciplines, as skills and instruments of various kinds are called upon. An index is appended.

Brindze, Ruth. Investing Money; The Facts about Stocks and Bonds. Harcourt, 1968. 128p. illus. \$3.50.

R  
8- Practicing what she preaches, the author does not give any tips on investing; what she does give is a solid base for understanding of how the market operates, what the risks and safeguards are and what an amateur investor should know about the several ways he can invest his money. Some of the topics discussed in separate chapters are the New York Stock Exchange, over-the-counter stocks, bonds, group investment, reports to stockholders, and reading the financial news, especially the tabulations of stock market transactions. Clear, informative, and thorough. A relative index is appended.

Coatsworth, Elizabeth Jane. The Lucky Ones; Five Journeys Toward a Home; illus. by Janet Doyle. Macmillan, 1968. 85p. \$3.95.

Ad  
4-5 Five stories about refugee families in different parts of the world, varying in effectiveness although capably written. The story of a fatherless Chinese boy in Hong Kong who is given a yearned-for chance to go to school and that of a Tibetan family who follow the Dalai Lama on the long trek to India and a refugee camp are rather pallid; the stories of refugee communities in Tanzania (displaced Watusi) and in Morocco (Algerians) are sturdier and have more vitality; the story of a Hungarian family in Austria who must separate (one son cannot emigrate to Australia because of a history of T.B.) or stay in Linz is really poignant. Touching, but not exciting reading, these stories can provide good material for discussion, especially for classroom use.

Cooke, David Coxe. Vietnam; The Country, the People. Norton, 1968. 147p. illus. Trade ed. \$4.50; Library ed. \$4.14 net.

NR  
5-6 While this gives some information about Vietnamese history and customs, it has two flaws so serious as to invalidate the book's usefulness. For one thing, there is an air of patronage about "this mysterious Asiatic country" that is recurrent and extends to anecdotes about individual Vietnamese. Second, there is a reference on page 22 to the present conflict. "This marked the beginning of yet another war, with the people

fighting among themselves as fiercely as they had fought together against the French." On the next page, the author (a U.S. Foreign Service Officer) quotes a Vietnamese friend as saying ". . . We don't want the Chinese or the French or the British or the Americans or anyone else. But there is always a new enemy that wants to prevent us from having what is ours. I wonder who the next one will be." That is all the book says about the Vietnamese War. An index is appended.

Coolidge, Olivia E. The Maid of Artemis; illus. by Bea Holmes. Houghton, 1969. 132p. \$3.50.

R Graceful illustrations add to the appeal of a story set in ancient  
5-7 Greece. As did many young girls of good family, Ala (Aletheia) was sent to the Temple of Artemis to serve a year in honor of the goddess and to learn those divine mysteries that would help her understand better the mystery of her own role. One of the stipulations was that each girl must sacrifice to Artemis a dearly loved pet; Ala finds it hard to reconcile herself to this, but she does so, finally, in recognition of the debt she owes, of the reason for the tradition, and of the growing maturity that has led her to love her betrothed. Olivia Coolidge creates the period setting so convincingly that the reader has no sense of a disparate culture, each detail of rite and custom, of mores and superstitions, an integral part of the story.

Dunning, Stephen, comp. Some Haystacks Don't Even Have Any Needle; And Other Complete Modern Poems; comp. by Stephen Dunning, Edward Lueders and Hugh Smith. Lothrop, 1969. 192p. illus. \$4.95.

R Illustrated with reproductions of works of modern art in full color, a  
9- second anthology from the compilers of Reflections on a Gift of Watermelon Pickle (reviewed in the March, 1968 issue). Some of the poets are famous, some little known although they have had work published. The poems are grouped by theme, they have been chosen with discrimination, they reflect almost every aspect of modern life, and they are written in varied moods and styles. Separate author and title indexes are appended.

Forman, Brenda-Lu. America's Place in the World Economy. Harcourt, 1969. 127p. \$3.50.

R Well-organized, comprehensive, clear, and detailed, this is a fine in-  
9- troduction to a complex topic. The first section deals with the sources and extent of American economic power; the second discusses our commitments to the world economy in treaties, foreign aid, military aid, and the United Nations; the third describes the limitations and pressures that result; the final section discusses the complicated (and apparently insoluble) problems of our payments deficit. The writing is objective and authoritative; the book is all the more useful because it considers the political causes and implications of economic relationships.

Gidal, Sonia. My Village in Korea; by Sonia and Tim Gidal. Pantheon Books, 1968. 74p. \$3.95.

R Sung-je describes the South Korean village in which he lives, talks  
4-6 about his family, rambles on blithely about some of the things he does in school, visits Seoul with his class. As are the other books in this series, this is illustrated with uncaptioned photographs and is written in



informal style. Sunj-je is a tease, and his sense of fun permeates the book; through his comments and his discussions with others, the reader gets a broad and intimate picture of rural life and of urban life, of the close-knit family patterns, and of the indelible effects of living in a divided land. Painlessly informative, pleasantly brisk.

Goodman, Walter. Black Bondage; The Life of Slaves in the South. Farrar, 1969. 148p. \$3.75.

Ad 6-9 A description of various aspects of the slave's life: the slave ship, work, play, punishment, the family, resistance, and freedom. Each section is replete with quotations from the statements or writings of former slaves or contemporary commentators; although a bibliography gives sources for some of the quotations, one of the weaknesses of the book is that many comments are unidentified. A second weakness is that much of the material is repetitive. Otherwise, this is an accurate (and therefore harrowing) description of slavery, as objectively written as it can be. An index is appended.

Helfman, Harry. Making Pictures Move; illus. by Willard Goodman. Morrow, 1969. 48p. Trade ed. \$3.50; Library ed. \$3.36 net.

Ad 4-6 There is some description of old devices such as the peep-show or the magic lantern, and the book closes with a brief explanation of the technique used professionally in making animated cartoons, but the major part of the text is devoted to projects for the reader. There are nine projects suggested, none of them difficult, none requiring elaborate materials; the instructions are clear and step-by-step. The one weakness of the book is that for many of the suggestions for animated entertainment there are rather long instructions, but the illustrations are not as explicit; for example, to make the magic wheel there are approximately thirty separate steps but only four illustrations.

Herrmann, Frank. The Giant Alexander in America; illus. by George Him. McGraw-Hill, 1968. 32p. \$3.95.

R K-2 After a wire from the President, "Need your help. Will you come?" the giant Alexander, always ready to help friend or stranger, sails for the United States. He learns that he is being asked to help with the program intended to land a man on the moon (by tests for physical reactions) and he manages, with a young English friend tucked into his breast pocket, to sightsee quite a bit. Alexander come to the rescue when something goes wrong with the pickup of a rocket crew, saving the astronauts and becoming a hero. The oversize pages are used to advantage in scenes that show the giant towering over New York Harbor or gently moving cattle (three in each hand) when there is a landslide at the Grand Canyon. The style is light, the character engaging, the space flight theme amusingly set off (in both the story and the pictures) by the amicable relationship and dialogue between Alexander and some whales.

Ish-Kishor, Sulamith. Our Eddie. Pantheon Books, 1969. 183p. \$4.50.

R 6-9 "The children of the poor and troubled," writes the author in her dedication, "rarely do come to full growth." Eddie is the older son in a large family of English Jews, the Raphels; they are poor, and they are poor primarily because Papa, headmaster of a Hebrew school, is more

interested in serving the needy than in improving his own situation. The family follows Papa to the United States after he has a nervous breakdown; although the other Raphels adjust to the change, they find little change in Papa. Intransigent and tyrannical, Papa refuses to see that Eddie, with whom he has an increasingly abrasive relationship, is really fatally ill. Only when Eddie dies does Papa begin to show consideration for those nearest him. Although there are some awkward shifts of viewpoint (the story is written by a friend, a sister, and—again—the friend) the book has a strength and vigor that outweigh this minor flaw. The characterization is excellent, particularly that of Papa; any change in him is due to the pressure of his burdens, not to an atypical change of heart. A candid and moving story.

Jacobs, Francine. The Wisher's Handbook; illus. by Ingrid Fetz. Funk and Wagnalls, 1968. 32p. \$2.95.

M  
3-5 A small book, a slight text, and ingratiating illustrations. This is a collection of some of the superstitions about wishing, many of them familiar but some from other countries. The style is breezy, but there is an occasional note of cuteness. "The first frog in spring is fine for wishing. Listen! Even if you don't see him, you can still wish." "Are you all wished out? . . . Wait! Don't leave yet! You must first . . ." A small curiosity, but insubstantial.

Keeping, Charles. The Christmas Story. Watts, 1968. 26p. illus. Trade ed. \$3.95; Library ed. \$2.63 net.

M  
K-2 The first Christmas is pictured in sombre colors, the sweep and intricacy of the work not as impressive as are most of Keeping's illustrations. The simplified retelling of the Holy Night may omit some vocabulary unfamiliar to the young, but it lacks the Biblical cadence and much of the dramatic impact, so that the one positive aspect, its simplicity, seems outweighed by the weaknesses.

Klein, H. Arthur. Peter Bruegel the Elder; Artist of Abundance; by H. Arthur Klein and Mina C. Klein. Macmillan, 1968. 188p. illus. \$8.95.

R  
8- An impeccable book. The authors not only do justice to Breugel's work in their analyses of his techniques and his interpretations, but they are lucid in their explanations of the artist's importance in art history and his expressions of the turbulent period reflected in his work. The social, political, and religious upheaval of the Low Countries and the mercantilism of Antwerp are reflected in the ebullient, satirical, and perceptive details so abundantly present in Breugel's work, and the textual explanations are carefully matched by illustrative details. The authors are explicit in distinguishing between fact and conjecture about the artist's life. Reproductions of Breugel's work are of excellent quality; the index is preceded by a list of works in the United States.

Kraus, Robert. Hello Hippopotamus; By Eugene H. Hippopotamus. Windmill/Simon and Schuster, 1969. 30p. illus. \$3.95.

Ad  
K-2 Bold, simple cartoon-style illustrations add an antic note to the first volume of the autobiography of (the jacket says) the author, now "Hippopotamus in Residence at a large Midwestern university." "I'm ugly," Eugene says bitterly. Mother says he is not ugly—for a hippopotamus.

"I have a face only a mother could love." Father says Eugene is not ugly, in fact resembles him. "I know I look a lot like him. That's the trouble." So Eugene goes out into the world and encounters other beasts, all of whom seem to him singularly unattractive—until, brooding beneath a palm tree, he meets a beautiful creature who thinks he is handsome, a sweet, gentle female hippopotamus named Natalie. Instant love, future plans for marriage and a brood of beautiful daughters and handsome sons. The blithe dialogue and bland style may conceal some message, but few readers will feel the need for it; this is fun, pure and not-so-simple.

Kubie, Nora Benjamin. Israel. Rev. ed. Watts, 1968. 88p. illus. Trade ed. \$2.65; Library ed. \$1.98 net.

R So different from the 1953 edition that this might be another book,  
4-6 Israel is vastly better than the older First Book of Israel also by Mrs. Kubie. It is better organized, better illustrated (photographs and two good maps instead of mediocre drawings) and more direct (the older version had a fictional framework). It gives good historical background and recent history, describes the major cities, industrial and agricultural projects, education, holidays, etc. It has a minor note of partiality in political references, but this is minimal and the author's admiration gives vitality to her descriptions of desert reclamation and the vigorous life of the heterogeneous newer cities. An index is appended.

L'Engle, Madeleine. Dance in the Desert; illus. by Symeon Shimin. Farrar, 1969. 48p. \$4.95.

SpC On a long-ago night, a night of miracles, the beasts of the desert  
5-6 danced before a child; the lion honored him and the unicorn bowed before him, the tiny mice knelt on their forepaws and the adder lovingly twined about the child's legs. The child was going, with his parents, across the desert into Egypt; the story of the dancing beasts is the whole plot and the child is never called by name. The reader may enjoy the tender description of adoration as a tribute to the child, or feel a lack of narrative; this is an exercise in style, permeated by a mood. The illustrations are handsome, the flickering orange flames against the golden sands and deep blue-green shadows falling dramatically on the great beasts and the laughing boy; as a background for print they are—on many pages—rather uncomfortable. Perhaps the real difficulty in assessing the audience for the book is in finding a reader who is sophisticated enough to enjoy the style (despite the static quality of the book) but who may find this too slight a fragment. The book may be useful in religious education programs.

Maddock, Reginald. The Dragon in the Garden. Little, 1969. 168p. \$4.50.

R Jimmy's mother had persuaded the authorities to let her son be edu-  
5-7 cated by his parents, so he had never been to school until the family moved from London to the country. His encounter with a bully brought a paternal decision: the boy must learn to get along with all kinds of people. Jimmy tells the story, and it moves with a natural ease and with growing scope as he becomes more and more involved with his classmates. His conflict with Fagso, the bully, moves toward a showdown; part of their problem is Jimmy's jealous affection for the dinosaur fos-

sil (the dragon) he has found. Gradually and naturally this only child of artistic and intellectual parents learns to appreciate other kinds of people, even to see that Fagso—product of a sneering, stupid father—has the potential for redemption. The milieu is wholly conceived and the family situation an unusual one.

Marcus, Rebecca B. The First Book of the Cliff Dwellers; illus. with photographs; drawings by Julio Granda. Watts, 1968. 90p. \$2.65.

Ad  
4-6 The remarkable ruins of the caves and cliffs of the southwest are described in a book that has dramatic photographs and a dull but informative text. The author describes the discovery of the Mesa Verde cliff houses, the dating by tree-ring method, and the year's round of activities for the occupants. There is a brief history of the ancestors of the pueblo builders (the Anasazi culture, although it is not mentioned) and the short period of prosperity, after which the dwellings were abandoned. The book is well-organized and the information accurate, the writing style flat; a glossary and an index are appended.

Martin, Patricia Miles. Kumi and the Pearl; illus. by Tom Hamil. Putnam, 1968. 48p. \$3.29.

Ad  
3-4 A story of a Japanese pearl farm. Eleven-year-old Kumi, whose grandfather had a farm, longed to be grown-up enough to dive for oysters, but she had to take care of her baby sister and had to learn, after that, to hold her breath for a full minute. Kumi practices the latter while a friend watches the baby; the one day she leaves the baby alone to swim, she is caught. Grandfather forgives her when she rescues him in a water accident, and she becomes the youngest diver on his staff. The setting is mildly interesting, although there is not very much information about the pearl farm; the plot is slightly contrived, but the story does capture the desire most pre-adolescents have to gain the status of maturity and it does so subtly.

May, Charles Paul. Great Cities of Canada. Abelard-Schuman, 1968. 192p. illus. \$4.50.

R  
5-8 Competently written, a survey of major Canadian cities. The writing is straightforward and solid, the facts useful. The author gives historical background, information about the composition of the population, and political, educational, and religious facts, dealing objectively with the rift between French Catholic separatists and the government. He discusses architectural landmarks and new buildings, recreational patterns, and some of the problems common to urban living everywhere. The appended reading list has both adult and juvenile (starred) books; it is preceded by some statistical and historical information and followed by an index.

May, Julian. The First Men; illus. by Lorence F. Bjorklund. Holiday House, 1968. 36p. \$3.95.

Ad  
2-4 An introduction to the subject of human evolution, simply written and adequately illustrated. Although a note at the end of the book gives scientific equivalents of terms used in the text, it seems redundant to say that "scientists have called it Erect Man, meaning 'man who stood up-right'." or to say that Robust Ape-Man means "sturdy ape-man." The text is continuous and the book unpagged, the organization a bit confusing.

The facts, however, are presented very clearly: fossil remains are extracted from strata of soil and rock; there are several ways to test age; there are several ways in which scientists can make deductions about the creatures whose skeletal remains are found and about the relationship between these creatures and modern man, between them and apes, and among the various types found at Olduvai.

Means, Florence (Crannell). Our Cup Is Broken. Houghton, 1969. 229p. \$3.95.

Ad 7-10 A story about the tragedy that can ensue from intercultural conflict. Sarah's parents had both died when she was twelve and she was taken from her home in a Hopi village to live with the school principal and his wife, who took her with them when they moved to Kansas. Thus for nine years Sarah lives in a white community, returning in heartbreak and disillusionment to her home village when the parents of the white boy who is in love with her hasten to break up the attachment. Revolted by some of the mores she had once taken for granted, Sarah finds that she is no more at home in the tribal culture than she is in the white world. Raped by a Hopi boy, she turns all her love toward her baby. Her child is blind. When she does marry, Sarah has a still-born child. There is a note of hope at the close, when Sarah and her husband decide to move to a newly-formed community, but the total effect of the book is grim and depressing. It is candid and realistic, with strong characterization; it has the strength of a documentary film in depiction of the plight of the individual who is torn between two worlds and belongs to neither.

Molarsky, Osmond. Right Thumb, Left Thumb; illus. by John E. Johnson. Addison-Wesley, 1969. 27p. \$4.35.

Ad K-2 Mother is too busy with the baby to get to the store, so she sends Victor on his first solo trip, tying a string on his right thumb so that he will remember to turn right at the proper intersections. Victor navigates apprehensively but successfully, buys the food for lunch, and gets home (the storekeeper having switched the string so that he will turn left) feeling—triumphantly—that he can now get anywhere alone. The situation is a wee bit contrived, but the urban background, the simple construction of the story, and the familiarity of the experience should appeal to the read-aloud audience.

Nakatani, Chiyoko. The Day Chiro Was Lost; written and illus. by Chiyoko Nakatani. World, 1969. 29p. Trade ed. \$3.75; Library ed. \$3.61 net.

Ad 4-6 yrs First published in Japan in 1965, a very simple story about a pet who, on his first ride in the back of a truck, jumps out and is lost, then finds his way home. The theme is appealing but the story is slight; the illustrations are most attractive: a few show intriguing details of open shop fronts, and several are quite stunning double-page spreads of the pattern of city traffic, with its intricate cloverleaf roads and sweeping lines of overpasses.

Neurath, Marie. They Lived Like This in Shakespeare's England; illus. by Muriel Turner. Watts, 1968. 32p. Trade ed. \$2.65; Library ed. \$1.98 net.

Ad 3-5 Appropriately stiff and stylized pictures illustrate the descriptions of buildings, costumes, and pastimes of the Elizabethans. The text is continuous, the information haphazard but interesting; since the book



has no index or table of contents, it has little other than browsing use but does give both the historical background of the period and many relevant facts about Elizabethan theatre, education, travel, court life, exploration, et cetera.

Reeder, Russell Potter. Dwight David Eisenhower; Fighter for Peace; illus. by Cary. Garrard, 1968. 159p. \$2.98.

M  
4-5 A biography that is factual and not over-fictionalized, but is weakened by some puerile dialogue, mediocre writing style, and a note of eulogy. "Dwight Eisenhower grinned. He had a smile that made you glad you were with him." The treatment of the biographee's life is not balanced; the emphasis is heavily on Eisenhower's military career, with both his childhood and his years as President given slight coverage. An index is appended.

Rees, Ennis. More of Brer Rabbit's Tricks; illus. by Edward Gorey. Scott, 1968. 42p. \$3.95.

R  
K- A companion volume to Brer Rabbit and His Tricks (reviewed in the Feb., 1968 issue) also illustrated by Gorey's restrained and distinctive pictures, again giving three stories in simplified language. The stories are in rhyme; occasionally rhyme or meter falter a bit, but the telling is brisk, bouncy and flavorful.

Ruskin, Ariane, ad. Nineteenth Century Art. McGraw-Hill, 1968. 192p. illus. \$8.95.

R  
8- Adapted from the text of a magazine series, a book as impressive as it is interesting, the vigorous prose and occasional poetic phrase accompanied by many reproductions of excellent quality. The author does not set art apart, but sees it as an evocation of its time, so that descriptions of paintings and discussions of individual artists are given within some matrix of contemporary events. There is material about architecture and a bit more about sculpture, but most of this history of art in the last century is devoted—brilliantly—to painting. Preceding the index is a numbered list of the illustrations, divided (as is the text) into their appropriate periods.

Sasek, Miroslav. This Is Washington, D.C. Macmillan, 1969. 60p. illus. \$3.95.

R  
4-6 Like other Sasek books, this is distinguished by the impressive exactness of the architectural details in pictures of sites and buildings, and by the rakish drawing of people; it includes general information about the city and minor details of exhibits, as well as the text about and paintings of points of major interest that constitute the bulk of the book. The whole is an attractive and fairly comprehensive guide to the city; it lacks only the flavor and the feeling of a metropolitan personality that gave the earlier Sasek books about great cities such verve.

Shaw, Arnold. The Rock Revolution. Crowell-Collier, 1969. 215p. illus. \$4.95.

R  
7- A detailed and informed history of rock in all its manifestations, from the early rockabilly to the extended and diverse forms of psychedelic, protest, raga, and even religious rock of today. The author discusses the performers as well as the music, from the gyrating Presley to the cata-

lysts like Dylan and the Beatles to the proliferating groups of famous or lesser-known combos. The contributions of Negro artists, the comments of critics, the relationship of rock to civil rights, and even the role of Tiny Tim are included in this excellent survey of what's happening in today's music. A glossary and an index are appended.

Shay, Arthur. What Happens When You Go to the Hospital. Reilly and Lee, 1969. 27p. illus. \$3.50.

R  
3-5 An oversize book with photographs that record the hospital stay of a child who is having a tonsillectomy; the print is large and clear and the pictures of Karen not too posed. The text is matter-of-fact, and the book gives just the right amount of information for the young reader; the tone is reassuring without being hearty. The book can be used also for reading aloud to younger children; it is not as much fun as the Rey's Curious George Goes to the Hospital (Houghton, 1966) but it is just as informative and may, for the child anticipating a hospital visit, be preferable because it shows a real child going through the hospital routine.

Sherman, Diane. The Boy from Abilene; The Story of Dwight D. Eisenhower. Westminister, 1968. 159p. illus. \$3.95.

M  
5-8 A pedestrian biography, giving the facts accurately but padding the story with fictionalized dialogues that may be close to verisimilitude but that contribute little to the book. The latter is particularly true in that portion of the book dealing with Eisenhower's childhood. The treatment of the several stages of Eisenhower's career is quite balanced; although the author includes some of the criticism of Eisenhower as a president, she uses no objective source, but quotes Eisenhower's own words as refutation. A brief index is appended.

Simon, Seymour. Motion; illus. by Mehli Gobhai. Coward-McCann, 1968. 45p. \$3.29.

Ad  
2-3 A very simple text on Newton's three laws of motion, using familiar examples of everyday activities, and occasionally suggesting a home experiment. The text is continuous, the illustrations simple and lively but not always in agreement with the text. For example, "When he jumped from the light boat to the dock . . ." is used to illustrate the principal of equal and opposite reaction, but the boy is stepping toward what appears to be the shore.

Spicer, Dorothy Gladys, comp. The Owl's Nest; Folktales from Friesland; illus. by Alice Wadowski-Bak. Coward-McCann, 1968. 124p. \$3.86.

R  
4-6 Seven folktales from the northernmost province of the Netherlands, told in a direct and rather contemporary style, simply structured and with a mature—but not demanding—vocabulary. The writing has vitality and typical folktale humor; most of the stories have a robust cheeriness and many of them have familiar themes. Pleasant to read alone or aloud, and useful as a source for storytelling.

Spier, Peter. And So My Garden Grows; illus. by Peter Spier. Doubleday, 1969. 38p. \$3.95.

A collection of rhymes and riddles, most of them pertaining to gar-

Ad  
2-4      dens or flowers, is used in conjunction with a series of lovely pictures based on Peter Spier's Italian sketchbook. The authenticity of illustrative details may be less appreciated by an audience for "Mary, Mary, quite contrary . . ." than it would be by older readers; the pictures are charming but the book may have a limited appeal.

Steadman, Ralph. The Little Red Computer. McGraw-Hill, 1969. 30p. illus. \$4.50.

NR  
K-2      All the other little computers could answer their teacher's question and add two and two, but not the little red computer. He stood in a corner for punishment, but he looked out the window and saw a world he loved. When the others graduated, the little red computer was tossed away; years later he was dug up and taken to scientists who were delighted to hear him say, "I am sorry but I do not know what 2 plus 2 makes, but I do know that beyond the big golden star in the northern sky there exist perpetual cascades of falling stars . . . etc. etc." So they all depart for the moon. The illustrations are colorful and vigorous, the story an adaptation of a much-used theme, the personification of a computer less dubious than the misconceptions the story may instill.

Strose, Susanne. Potato Printing; tr. by Paul Kuttner. Sterling, 1968. 48p. illus. \$2.95.

Ad  
4-      Despite the fact that this small book is devoted more to examples and suggested projects than to instruction, it may stimulate experimentation in a craft that is rewarding for the ratio between results and untrained effort. The projects suggested require patience and care, but the potato-printing method is simple and the materials needed are few. One double-page spread headed "What it will look like" shows the results of such errors as too-dilute color, uneven borders on the stencil, uneven surface, insufficient paint, et cetera; this would be far more useful were it in color. An index is appended.

Sucksdorff, Astrid Bergman. The Roe Deer; written and illus. by Astrid Bergman Sucksdorff; tr. from the Swedish by Alan Tapsell. Harcourt, 1969. 47p. \$3.50.

R  
3-5      There is a similarity among all of the books that recount the life cycle of a wild animal, and this is no exception; the text describes the competition among the bucks, the courting pattern, the mating and pregnancy of the roe deer through the crisp autumn and the silent winter, and the spring birth of the young. The photographs are not always clear, but even the hazy shots of sun-dappled glades and wobbly fawns have charm. The text is straightforward and factual, yet it has a note of affection that makes the book stand out a bit from its fellows.

Tompert, Ann. Maybe a Dog Will Come; illus. by Frank Aloise. Follett, 1968. 32p. Trade ed. \$1.95; Library ed. \$2.49 net.

M  
4-6  
yrs      On his sixth birthday, Mark announces that it is time he had a dog. He tries several plans: a dog-trap (bed) that doesn't trap a dog; a bone—that just disappears; a visit to a new litter, ferociously guarded by the mother. When Mark's grandfather builds him a dog house, it is immediately visited by Scamp, a dog that Mark likes. Since Scamp has run away several times, his owner decides to let Mark have him. The style is

light and pleasant and the theme appealing, but the story isn't convincing; Mark doesn't even try asking his parents or his clearly fond grandfather; nobody suggests that he wait until one of the pups he's seen is older. The silly things he does try are, on the other hand, not too incredible for a small boy who is very anxious to have a pet.

Treece, Henry. The Dream Time; illus. by Charles Keeping. Meredith, 1968. 114p. \$3.95.

R  
5-7 Although this has a theme that has been used before in stories about primitive times, it has a freshness that springs from the simplicity of the writing style and the consistency of the story: the bare plot, the elemental emotions, the stark speech patterns. The protagonist, Crookleg, is a dreaming boy who does not like to kill, who dreams of peace between the tribes and who wants only to fashion images that reflect the beauty he sees. He meets other tribes and learns that people only seem to differ, that basically they are the same. As Rosemary Sutcliff points out in her epilogue and tribute to Treece's last book, there are incongruities in the artifacts described, since they existed at different periods; this she attributes to the author's desire to stress that similarity among peoples.

Tripp, Eleanor B. To America. Harcourt, 1969. 214p. illus. \$3.95.

R  
6-9 An unusual approach to the story of immigration, chronologically arranged and written in a solid, straightforward style. The author has chosen nine highly localized sources of American newcomers, each demonstrating a different reason for a journey to a new land. In the 1630's there was an exodus from Norwich, England of persecuted Puritans; in the years of the famine (1845-1848) there was an exodus from Skibereen, Ireland; in the first decade of the twentieth century, the Jews of Polotsk, Russia fled from oppression, and so on. The varieties of peoples and of their reasons for coming to America give a vivid picture of the diversity of our forebears. A section of reference notes is appended.

Walker, David E. Pirate Rock; illus. by Victor Mays. Houghton, 1969. 227p. \$3.75.

Ad  
6-9 A mystery-adventure story in which the pace and suspense of the action are matched by the effectiveness of the characterization and the spontaneity of the dialogue. Keith and Nelson Kelly are hired by a Montreal tycoon, Mr. Becker, to crew for his wife and daughter when he is away, and to do odd jobs around his home. The boys become more and more suspicious about the odd events on the Becker property, and the facts turn out to be just as bizarre as they have suspected. Unfortunately, on his last assignment as an agent, Becker is killed; the boys feel responsible, but Becker's family absolves them. Save for the fact that the last episode is turgid with drama, a better-than-usual adventure tale.

Warburg, Sandol Stoddard. Growing Time; illus. by Leonard Weisgard. Houghton, 1969. 44p. Trade ed. \$3.75; Library ed. \$3.40 net.

Ad  
K-3 Although this is very slow-moving, it has a warmth and honesty that are effective—and affective. It is the story of a small boy whose dog dies

of old age. As Jamie mourns for King, the adults comfort him, each in a different way; Uncle John talks about the return to the earth, Grandma about the tenacity of the spirit, Mother sympathizes, Father brings home a puppy. At first Jamie ignores the puppy. He wants King, no substitute. When the pup cries in the night, Jamie cannot help going to comfort him. The illustrations are attractive, the discussions between Jamie and his relatives believable; the only weakness of the book is that it is rather a drawn-out treatment of the subject.

Weaver, Gertrude. The Emperor's Gift; illus. by Unada. Nelson, 1969. 127p. Trade ed. \$3.50; Library ed. \$3.30 net.

NR  
4-6      Ta Lo was the beloved tutor of the orphaned Emperor of China, age five, and the father of three "worthless daughters." So irate was he when a fourth daughter was born that he commanded she be kept out of his sight. Her sisters raised her, but Si Ling Chi was a lively and independent child who got into trouble, one day masquerading as a boy and slipping into the young Emperor's garden. After this the Cinderella-search theme takes over, and all of this purports to be the story of the discovery of silk. Si Ling Chi, a nature lover, one day accidentally drops into hot water some of the cocoons that are up her sleeve. . . . The characters are flat or stereotyped, the style mediocre, and the plot contrived.

Wiberg, Harald. Christmas at the Tomten's Farm; written and illus. by Harald Wiberg. Coward-McCann, 1968. 91p. \$4.50.

Ad  
3-5      Black and white on grey pages, the pictures of farm life show in intriguing detail the outbuildings, the tools and machines, the clothing and furniture of the Swedish countryside. The tomten (the small familiar spirit that watches over the farm) keeps his eye on the beasts, but this is not really a story about him; it is, in fact, not a story at all but a description of the Christmas preparation and celebration of a family of long ago. Interesting and attractive, but limited by the quiet tone and the absence of plot.

Willard, Barbara. The Toppling Towers. Harcourt, 1969. 192p. \$4.25.

Ad  
6-9      For four generations the Tower family had owned Tower Motors, and now the financially shaky business is to be sold. The numerous young cousins who have planned (girls and boys) to go into the firm are desolate; all that they salvage are the vintage cars, which they plan to use as the basis of a museum collection. The writing style and the characters are delightful, but the book is so heavily laden with sub-plots (a cousin from the United States whose husband, thought killed, turns up; an African friend who cannot adjust to life in England; the death of one of the cousins; a love interest) that the story is overburdened.

Williams, Ursula Moray. A Crown for a Queen; illus. by Shirley Hughes. Meredith, 1969. 83p. \$3.50.

R  
3-5      First published in Great Britain in 1968, an engaging story about a child who, after a near-miss, has a dear wish come true. Jenny is small and shy, pleased to be in the impromptu game of "Beauty Queen of Bag-gott Street" that her aggressive friend Mariette has instigated, expecting to win. It is Jenny who wins, however, and her first taste of glory makes Jenny yearn for the elaborate celebration that Mariette has



prophesied (flowers, a float, even newspapermen). A series of mishaps occur, and at the time her chums are decorating a float, wee Jenny is stuck in a hut on a marsh, dirty and disconsolate. The happy ending is both probable and satisfying, the children's conversation and behavior ring absolutely true, and the illustrations have the same sturdy, honest charm and deceptive ease as does the writing.

Wittman, Harry H. The Eyeglasses and the Quarter. Denison, 1968. 27p. \$2.88.

NR An oversize book that is intended to reassure young wearers of eye-  
K-2 glasses that people who wear them "are not sissies." A negative approach is the basis for a pat story about a small boy whose eyeglasses make it possible for him to find a lost coin; he and two friends can then have the ice cream they were planning to buy. The writing is coy ("After the kindly doctor had tested Tommy's eyes . . .") and the story contrived; the illustrations are cartoon style and inept.

Wood, James Playsted. I Told You So! A Life of H. G. Wells. Pantheon, 1969. 182p. illus. \$3.95.

R A stimulating biography about an assertive and colorful subject. Far  
8- from adulatory, the book presents Wells as aggressive and often querulous, but energetic, intelligent, and above all prophetic in his writings. The author writes with wit and perspicacity about Wells' dedication to science and socialism, and with discernment about his books, which he evaluates in considerable detail. A chronology and a list of books about Wells are appended.

Wood, James Playsted. The Mammoth Parade; illus. by Robert Nadler. Pantheon, 1969. 148p. \$3.95.

NR A fanciful story is used as a vehicle for poking barbed fun at some  
6- aspects of our contemporary society. A wealthy man finds a Siberian mammoth, docile and intelligent, and brings it to New York, secretly housing it in the zoo with the connivance of one of the staff. They are joined by a precocious small girl. Visits from friendly gangsters, stupid congressmen, unwashed youths, et cetera, drive the group to take refuge in the Grand Canyon, where the mammoth's attraction brings some time-wasting academics to establish purposeless summer courses. There are shafts at parents and schools and city officials; in all of this there are some shafts that will strike home, but the combination of sophisticated diatribe and fantasy just doesn't jell.

Woody, Regina Llewellyn (Jones). The Young Medics. Messner, 1968. 187p. \$3.50.

M Amanda, who has started training in a baccalaureate nursing program,  
6-9 decides that she is too domineering to be a nurse; her friends and colleagues convince her that she should go to medical school, although she hesitates because her grandfather (a doctor) believed that women should not become doctors. After a very slow start (almost half the book) Mandy begins her medical training; the second half of the story covers her four years at Barton Medical School, a love affair that leads to an engagement, and various forays into medically-oriented activities such as dance therapy. The events are subdued and realistic, but the book is

slow-paced and the conversations tend often to be used for rather tedious deliveries of medical information.

Young, Wesley A. The Zoo Was My World; by Dr. Wesley A. Young and Gloria D. Miklowitz. Dutton, 1969. 128p. illus. \$4.50.

R  
4-6 These reminiscences of a zoo director should appeal to young animal lovers; they are permeated with affection, common sense, and experienced authority. Many of the anecdotes have the double allure of being highly dramatic and quite true, as crisis situations with sick or escaped animals are described. The jacket states that Dr. Young suggested that Mrs. Miklowitz write a book about his work with animals; although the text is written from Dr. Young's viewpoint, it is therefore due presumably to the joint author that the writing is casual and friendly.

Zajdler, Zoe, comp. Polish Fairy Tales; illus. by Hazel Cook. Follett, 1968. 190p. Trade ed. \$3.95; Library ed. \$3.99 net.

R  
4-6 A collection in which some of the stories will be familiar from other versions, and some little-known. More extensive than the Borski or Haviland collections, this is written in a style more sophisticated than the latter and more sedate than the former. There is considerable variation within the collection, some of the stories excellent for reading aloud while others are solid and almost heavy. All, however, are useful as a source for storytelling or for independent reading.

Zavrel, Stepan. Salt Is Better Than Gold; written and illus. by Stepan Zavrel. Abelard-Schuman, 1968. 33p. Trade ed. \$3.95; Library ed. \$3.89 net.

Ad  
K-2 First published in Switzerland, an oversize book on a familiar theme. Two sisters, jealous of the gentle, beloved youngest, encourage a testing by their father, the king. He is outraged when the youngest princess, Lidushka, says she loves him even more than salt; he sends her away, giving her a bag of salt and enjoining her not to return until it is worth more than gold. With the help of a bit of magic, the kingdom is unable to obtain salt, the king and his jealous daughters become ill, and not until Lidushka returns are the sufferers healed, the wrongs forgiven, and the whole problem solved. The illustrations are a sort of stylized child-art, with a sophisticated use of color and detail; the story is told in a flat but simple style.

Zimelman, Nathan. The First Elephant Comes to Ireland; illus. by Quentin Blake. Follett, 1969. 47p. Trade ed. \$3.95; Library ed. \$3.99 net.

R  
3-4 Rollicking illustrations echo the blithe tone of the story, which is actually a series of stories and can be used for reading aloud to younger children or for reading in installments to a group. Frightened by a mouse running over its foot, a circus elephant runs off and gets into several adventures before it is ridden back to the circus. The writing has, both in narrative and dialogue, the Irish lilt and humor; a mouse walks into a deserted room: "Forgetting care itself, he walked into the center of the room, free as a householder some months before tax time." Storytellers take note.

## *Reading for Librarians*

To order any of the items listed here, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Arbuthnot, May Hill and Broderick, Dorothy. Time for Biography. Lothrop, 1969. 246p. \$9.50.

\_\_\_\_\_. Time for Stories of Past and Present. Lothrop, 1969. 260p. \$9.50.

Beneduce, Ann. "AIGA Children's Book Show: More Stress Is Evident on Type, Design and Unity." Publishers' Weekly, January 6, 1969.

Field, Carolyn, ed. Subject Collections in Children's Literature. Bowker, 1969. 142p. \$6.50.

Georgiou, Constantine. Children and Their Literature. Prentice-Hall, 1969. 501p. \$9.95.

Hodges, Elizabeth, comp. Books for Elementary School Librarians; an initial collection. American Library Association, 1969. 321p. paper. \$7.50.

Hopkins, Lee Bennett. "Negro Life in Current American Children's Literature." Bookbird #1, 1968.

Neuberg, Victor. The Penny Histories; a study of chapbooks for young readers, over two centuries. Harcourt, 1969. 227p. \$4.95.

Power, Effie. Bag O' Tales; A source-book for storytellers. Singing Tree Press, 1968. 340p. \$8.00. A reissue of a title originally published by Dutton in 1934.

Rosenblatt, Louise. Literature As Exploration Rev. ed. Noble & Noble, 1968. 304p. \$2.20.

Stewig, John Warren. "Trends in Caldecott Award Winners." Elementary English, February, 1968.

Thompson, Stith, ed. One Hundred Favorite Folktales. University of Indiana Press, 1968. 439p. \$12.50.

Winckler, Paul. Library Periodicals Directory. Long Island University. 76p. Spiral-bound. \$5 net postpaid. Library School, Merriweather Campus, Greenvale, New York 11548.

Volc, Judy and Stuart, Allaire. "Storytelling in the Language Arts Program." Elementary English, November, 1968.



